

THE METROPOLITAN MUSEUM OF ART



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SALE NUMBER 2286
ON PUBLIC EXHIBITION FROM SUNDAY, NOVEMBER FOURTH

FINE ETCHINGS

BY MUIRHEAD BONE, SIR DAVID YOUNG CAMERON
JAMES McBEY & OTHERS

THE PROPERTY OF
A LONDON COLLECTOR

SOLD BY ORDER OF
MESSRS. BILLINGHURST, WOOD & POPE, ATTORNEYS
7, BUCKLERSBURY, LONDON, ENGLAND

TOGETHER WITH
ETCHINGS & ENGLISH & AMERICAN
COLOR PRINTS

ADDITIONS FROM OTHER PRIVATE SOURCES

TO BE SOLD AT UNRESERVED PUBLIC SALE
THURSDAY EVENING
NOVEMBER EIGHTH
AT EIGHT-FIFTEEN O'CLOCK

THE ANDERSON GALLERIES

[[MITCHELL KENNERLEY, PRESIDENT]]

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

1928

CONDITIONS OF SALE

ALL BIDS TO BE PER LOT AS NUMBERED IN THE CATALOGUE.

The highest bidder to be the buyer. In all cases of disputed bids the decision of the Auctioneer shall be final.

Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased shall be resold immediately.

Purchases to be removed at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible for any loss or damage whatever, but the lot or lots will be left at the sole risk of the purchaser, and subject to storage charges.

All lots will be placed on public exhibition before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE.

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*A Priced Copy of this Catalogue may be obtained for One Dollar
for each Session of the Sale*

THE ANDERSON GALLERIES, INC.

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

TELEPHONE REGENT 0250

CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. H. L. THOMPSON

NUMBERS 1-153

ETCHINGS

NUMBERS 1-90

MUIRHEAD BONE

CONTEMPORARY SCOTCH ETCHER

1 LIBERTY'S CLOCK

55- Original dry-point. Signed proof. Fine rich impression on thin Japan paper.

2 SAN FREDIANO IN CELESTO, FLORENCE

90- Original dry-point. Signed proof. Splendid impression on thin Japan paper. One of eighty-four published impressions.

3 LEEDS WAREHOUSES

275- Original dry-point. Signed proof. One of forty published impressions.

4 LEEDS

325- Original dry-point. Signed proof. Second state. One of thirty-four impressions.

5 STERLING CASTLE—NO. 2

300- Original dry-point. Signed proof. Fine impression. Limited. (*Billinghurst, Wood and Pope*)

6 SEAFORD, SUSSEX

60 Original pencil drawing. A scene on the beach. Height, $4\frac{1}{2}$ inches; width, $6\frac{3}{4}$ inches.

7 DEMOLITION OF ST. JAMES HALL, INTERIOR

858- Original dry-point. Deighton No. 196. Signed proof, published state. Fine impression. (*Billinghurst, Wood and Pope*)

8 **RAINY NIGHT IN ROME**

Original dry-point. Signed proof. A very fine early impression on thin Japan paper. Edition limited and plate destroyed.

[SEE ILLUSTRATION]

9 **THE JEWS' QUARTER, LEEDS**

Original dry-point. Signed proof. Fine impression. Edition limited to 110 proofs. (*Billinghurst, Wood and Pope*)

10 **THE SOLENT**

Original dry-point. Signed proof. Early impression. Edition limited to 94 proofs. (*Billinghurst, Wood and Pope*)

FELIX BRACQUEMOND

FRENCH ETCHER, 1833-1915

11 **THE HOUSE-BOAT**

Original etching. Signed proof.

FRANK BRANGWYN

CONTEMPORARY ENGLISH ETCHER

12 **THE PROW OF THE DUNCAN**

Original etching. Signed proof. Good impression.

FELIX BUHOT

FRENCH ETCHER, 1847-98

13 **TAVERNE DU BAGNE**

Original etching. Bourcard No. 163. First state. Signed proof with note in Buhot's hand, "*Premier Etat (vingt epreuves)*."

From the Buerdeley Collection, with the stamp.

14 **LA FALAISE, BAIE DE SAINT-MALO**

Original etching and dry-point. Bourcard No. 165. Proof signed with the red owl stamp and in pencil. Beautiful impression, with the border in a different shade of ink. Framed.



RAINY NIGHT IN ROME
BY MUIRHEAD BONE

[NUMBER 8]

SIR DAVID YOUNG CAMERON
CONTEMPORARY SCOTCH ETCHER

15 DINNET MOOR

Original dry-point. Signed proof on old paper. Fine.

120-

16 CHIMERA

Original dry-point. Rinder No. 415. Fourth state. Signed proof on Japan paper. Mounted. (*Billinghurst, Wood and Pope*)

220-

17 DRUMADOON

Original dry-point. Rinder No. 430. Published state. Signed proof. Fine impression on Japan paper. (*Billinghurst, Wood and Pope*)

120-

18 RALIA

Original dry-point. Rinder No. 433. Fifth state. Signed proof. (*Billinghurst, Wood and Pope*)

55-

19 SHUNA

Original dry-point. Rinder No. 451. Signed proof. Fine impression. (*Billinghurst, Wood and Pope*)

25-

20 TEWKESBURY ABBEY

Original dry-point. Rinder No. 457. Signed proof. Beautiful impression on old paper. (*Billinghurst, Wood and Pope*)

800-

[SEE ILLUSTRATION]

21 THE ROYAL SCOTTISH ACADEMY

Original dry-point. Rinder No. 464. Signed proof. Fine impression on Japan paper. (*Billinghurst, Wood and Pope*)

325-



TEWKESBURY ABBEY
BY SIR DAVID YOUNG CAMERON

[NUMBER 20]



[NUMBER 22]

22 **BEN LOMOND**

Original dry-point. Rinder No. 468. Signed proof. Fine impression. (*Billinghurst, Wood and Pope*)

1.75-

[SEE ILLUSTRATION]

23 **BATHS OF CARACALLA**

Original dry-point. Rinder No. 470. Signed proof on thin Japan paper. (*Billinghurst, Wood and Pope*)

4.75-

24 **LOCH ALINE**

Original dry-point. Signed proof. Fine impression on old paper. (*Billinghurst, Wood and Pope*)

1.75-

25 **THE FERRY**

Original dry-point. Signed proof. Splendid impression on old paper. (*Billinghurst, Wood and Pope*)

1.60-

26 **LOCH ARD**

Original dry-point. Signed proof. Fine early impression on old paper. (*Billinghurst, Wood and Pope*)

5.40-

26A **THE SAME**

Impression on Japan paper. Later state than the preceding. (*Billinghurst, Wood and Pope*)

7.00-

27 **WINCHESTER**

Original dry-point. Signed proof. Impression on Holland paper. Edition limited to 60 proofs. (*Billinghurst, Wood and Pope*)

1-100-

28 **THE SOUND OF KERRARA**

Original dry-point. Signed proof. Fine impression on old paper. (*Billinghurst, Wood and Pope*)

1-20-

TIMOTHY COLE

AMERICAN WOOD ENGRAVER

29 **OLD SPANISH MASTERS**

Engraved by Timothy Cole. With Historical Notes by Charles H. Caffin and Comments by the Engraver. With 31 wood engravings, signed proofs on China paper. Folio, boards, parchment back, uncut.

15-

New York: The Century Co., 1907

Only one hundred copies printed on Large hand-made paper.

30 **OLD SPANISH MASTERS**

Forty-seven wood engravings. Signed proofs on China paper. Enclosed in the original cloth portfolios as issued (not a complete set).

35-

ALBRECHT DURER

GERMAN, 1471-1528

3-

31 **THE LIFE OF THE HOLY VIRGIN**

Etched copies of fifteen of the plates after Durer's woodcuts. Mounted. (15)

FREDERICK L. GRIGGS
CONTEMPORARY ENGLISH ETCHER

32 LINN BRIDGE

160- Original etching. Signed proof. With the stamp of the Dover House Press on the lower margin. (*Billinghurst, Wood and Pope*)

33 THE ALMONRY

500- Original etching. Signed proof. Fine impression. With the stamp of the Dover House Press on the back. (*Billinghurst, Wood and Pope*)

WILLIAM LEE HANKEY
CONTEMPORARY ENGLISH ETCHER

34 SUR LA TERRAIN

25- Original dry-point. Signed proof. Rich impression.

35 QUIET HOUR

37¹² Original dry-point. Signed proof. Fine impression.

36 LA MECHANTE

60- Original dry-point. Signed proof.

ALPHONSE LEGROS
FRENCH ETCHER AND LITHOGRAPHER, 1837-1911

37 PORTRAIT OF CARDINAL MANNING

120- Original lithograph. Signed proof. Beautiful impression of the rare large plate. Framed.

38 PORTRAIT OF SIR EDWARD POYNTER

17¹² Original etching. Signed proof on Japan paper.

39 PORTRAIT OF DALOU

32¹² Original etching. Signed proof on Japan paper.

40 CHATEAU DES REVENANTS

40- Original etching. Signed proof. Fine impression.

41 **LE PRINTEMPS**

Original etching. Signed proof.

42 **THE PRODIGAL SON**

Original etching. Signed proof. Beautiful impression.

43 **THE BEGGAR**

Original etching. Signed proof.

44 **LA FERME DE L'ABBAYE**

Original etching. First state. Signed proof. Fine impression.

45 **SOLITUDE PAYSAGE**

Original dry-point. Signed proof. Fine impression.

46 **SIESTA DANS LA CAMPAGNE**

Original etching. Signed proof. Beautiful impression of a rare plate.

47 **LA MORT DU VAGABOND**

Original etching. Signed proof. A splendid early impression of the artist's most noted plate.

AUGUSTE LEPERE

FRENCH ETCHER, 1849-1918

48 **TRAVAUX POUR LE NOUVEAU CHAMP DE MANOEUVRE
A ISSY**

Original etching. Only state. Signed proof. One of thirty-five impressions. From the Jules Gerbeau Collection, with the stamp.

49 **POMMIER MORT**

Original etching. Signed proof. One of thirty-five impressions.

50 **LE POULAILLER "ATTRAPE LA PLUS GRASSE"**

Original etching. Signed proof. One of fifty impressions.

WILLIAM AUERBACH LEVY
CONTEMPORARY AMERICAN ETCHER

17¹²
51 **HAPPY**

Original dry-point. Signed proof on Japan paper.

15⁻
52 **MELECH**

Original etching. Signed proof.

52¹⁵
53 **THE EMIGRANT**

Original etching. **FIRST STATE.** Signed proof. Fine rich impression on Japan paper. Only twelve impressions made of this state.

40⁻
54 **THE EMIGRANT**

Original etching. Second state. Signed proof on Japan paper. Fine impression.

27¹²
55 **THE PATRIARCH**

Original etching. Signed proof.

27¹²
56 **THE CABBY**

Original dry-point. Signed proof.

12¹⁵
57 **MOTKE**

Original dry-point. Signed proof.

JAMES McBEY
CONTEMPORARY SCOTCH ETCHER

290⁻
58 **AMSTERDAM FROM RANSDORP**

Original etching. Hardie No. 74. Proof, signed and numbered "XIX". Beautiful impression on old paper. (*Billinghurst, Wood and Pope*)

45⁻
59 **FRANCAIS INCONNUS**

Original dry-point. Hardie No. 176. Proof, signed and numbered "X". Edition limited to 76 impressions. (*Billinghurst, Wood and Pope*)

60 **RAS-EL-AIN**

45- Original etching. Hardie No. 180. Signed proof, numbered "VII". Edition limited to seventy-nine impressions.

61 **THE MID-DAY HALT**

135- Original etching. Hardie No. 182. Signed and numbered "XIV". Edition limited to 76 proofs. (*Billinghurst, Wood and Pope*)

62 **PALESTINE—BLUE BONNETS O'ER THE BORDER**

100- Original etching. Hardie No. 192. Proof, signed and numbered "XII". Edition limited to 76 impressions. (*Billinghurst, Wood and Pope*)

63 **DUST—BEERSHEBA**

160- Original etching. Hardie No. 193. Proof, signed and numbered "III". Fine impression on old paper. Edition limited to 76 proofs. (*Billinghurst, Wood and Pope*)

64 **THE FIRST SIGHT OF JERUSALEM**

110- Original etching. Hardie No. 197. Signed and numbered proof "XX". Edition limited to 76 proofs. (*Billinghurst, Wood and Pope*)

65 **THE MARCH ON JERUSALEM—WADI ALI**

45- Original etching. Hardie 198. Signed and numbered proof "XXII". Edition limited to 76 impressions. (*Billinghurst, Wood and Pope*)

66 **THE SURRENDER OF JERUSALEM**

100- Original etching. Hardie No. 199. Signed and numbered proof "XX". Impression on old paper. Edition limited to 76 proofs. (*Billinghurst, Wood and Pope*)

67 **GUNFIRE—MOUNT OF OLIVES**

40- Original dry-point. Hardie No. 204. Signed and numbered proof "XXXIV". Edition limited to 55 impressions. (*Billinghurst, Wood and Pope*)

68 **JERUSALEM FROM OLIVET**

100- Original etching. Hardie No. 205. Signed proof, marked "A11". Fine impression on soft paper. Edition limited to 76.

69 **HERMON—CAVALRY MOVING ON DAMASCUS**

180- Original etching. Hardie No. 207. Signed proof, numbered "A15". Edition limited to seventy-six impressions.

70 **MACDUFF**

675- Original etching. Hardie No. 210. Signed proof, marked "A6". Beautiful impression on old paper. Edition limited to 76 impressions.

[SEE ILLUSTRATION]

71 **BRIGHTLINGSEA**

750- Original etching. Hardie No. 212. Proof, signed and numbered "XXXIV". Edition limited to 76 proofs. (*Billinghurst, Wood and Pope*)

CHARLES MERYON

FRENCH, 1821-68

72 **LA TOUR DE L'HORLOGE**

75- Original etching. Sixth state. Impression on yellowish paper. Slightly foxed.

JOSEPH PENNELL

AMERICAN ETCHER, 1860-1926

73 **THE FERRY HOUSE**

275- Original etching. Signed proof. Fine impression.

74 **THE WOOLWORTH TOWER THROUGH THE ARCH**

95- Original etching. Signed proof. Beautiful impression.

75 **WALT WHITMAN'S HOUSE [328 MICKLE STREET]**

60- Original etching. Signed proof. Nice impression. Framed.



MACDUFF
BY JAMES MC BEY

[NUMBER 70]

76 **BRIDGE OVER THE ARNO, FLORENCE**

160- Original etching. Signed in the plate and dated April 1883.
Fine impression on thin Japan paper.
VERY RARE.

85- 77 **WATER WORKS, FAIRMONT PARK, PHILADELPHIA**

Original etching. Signed proof. Beautiful impression.

60- 78 **CONCRETE TOWER, WASHINGTON CATHEDRAL**

Original etching. Signed proof. Rich impression.

90- 79 **REBUILDING ROME**

Original etching. Signed proof. Fine early impression on
bluish-white old paper.

35- 80 **TELEGRAPH HILL FROM THE BAY, SAN FRANCISCO**

Original etching. Signed proof. Early impression.

40- 81 **THE THAMES FROM RICHMOND**

Original etching. Signed proof.

270- 82 **THE BRITISH MUSEUM**

Original etching. Signed proof. Framed.
A VERY RARE and very beautiful plate.

80- 83 **TOWER BRIDGE FROM UNDER LONDON BRIDGE**

Original etching. Signed proof. Splendid impression.
Framed.

170- 84 **ST. PAUL'S FROM THE RIVER**

Original etching. Signed proof. Fine impression.

30- 85 **THE COBBLERS OF ZERMATT**

Original pen and ink drawing. Signed.
One of the Alps series.

40- 86 **CHOOSING A GUIDE**

Original pen and ink drawing. Signed.
One of the Alps series.

CHARLES HAZELWOOD SHANNON

CONTEMPORARY ENGLISH ARTIST

25-
87 **SUMMER**

Original lithograph. Signed proof impression.

WILLIAM WALCOT

CONTEMPORARY ENGLISH ETCHER

27-
88 **THE PORT OF LONDON**

Original etching. Signed proof. Limited to thirty-five signed impressions.

15-
89 **THE HOUSE OF SALLUST**

Original etching. Signed proof. Limited to thirty-five signed impressions.

JAMES ABBOTT McNEILL WHISTLER

AMERICAN, 1834-1903

60-
90 **BIBI VALENTIN**

Original etching. K. No. 50. Second state. Fine impression.

COLOR PRINTS

NUMBERS 91-153

HENRY ALKEN

ENGLISH, 1784-1851

25-
91 **HUNTING QUALIFICATIONS**

"The Appointment"; "Getting Away"; "A Slay at a Park Fence"; and "Getting Over". In colors. Drawn and engraved by H. Alken. Brilliant early impressions on hand-made paper. In fine condition, with margins. Small folios.

SCARCE.

92 IDEAS

"I say, my good fellow, have you not an Idea that this hunting is dangerous?"

Etched and in color by Hy. Alken. Published by Thos. McLean, London, 1826. Framed.

93 IDEAS

"I have an Idea that this is a situation of considerable difficulty and by no means of every-day occurrence."

Lithograph and in colors by and after Alken. Published by McLean, London, 1830. Original impression. Fine condition. Framed.

94 IDEAS

"I have no Idea what could induce me to follow you over this d—d Bridge!"

Lithograph and in colors by and after Alken. Published by McLean, London, 1830. Fine early impression, in perfect condition. Wide margins. Framed.

95 IDEAS

"I have an Idea that this fence is too high or that my horse is too short."

Lithograph and in colors by and after Alken. Published by McLean, London, 1830. Original impression. Perfect condition. Framed.

96 IDEAS

"I have an Idea that this sort of gate was made for only one at a time to go through."

Lithograph and in colors by and after Alken. Published by McLean, London, 1830. Fine early impression, in perfect condition. Wide margins. Framed.

97 IDEAS

"My good people, I beg you would not disturb yourselves, but have you any idea which way the hounds went?"

Lithograph and in colors by and after Alken. Published by McLean, London, 1830. Fine old impression, in perfect condition.

98 **IDEAS**

"I have an Idea I shall win now, If I can but carry in my weight."

Lithograph and in colors by and after Alken. Published by McLean, London, 1830. Fine early impression, in perfect condition. Wide margins. Framed.

99 **NOTIONS**

"Egad! I had no Notion that picking up a fox was such sharp work."

Lithograph and in colors by and after Alken. Published by T. McLean, London, 1833. Fine original impression, in perfect condition. Wide margins. Framed.

100 **NOTIONS**

"I have a Notion that even Chiffney could not do the thing better, but it appears to me the horse's head is getting a long way off."

Lithograph and in colors by and after Alken. Published by McLean, London, 1833. Fine old impression, in perfect condition. Wide margins. Framed.

101 **NOTIONS**

"I have a Notion that this is what is called a bog, and I am confirmed in my Notion that hounds can go where horses cannot."

Lithograph and in colors by and after Alken. Published by McLean, London, 1833. Brilliant original impression, perfect condition. Wide margin. Framed.

102 **NOTIONS**

"Haven't you a Notion that this is the best mode of conveyance over a brook?"

Lithograph and in colors by and after Alken. Published by McLean, London, 1833. Very fine original impression, in good condition. Wide margins. Framed.

103 **NOTIONS**

"I have a strong Notion that this is a coal-hole."

Lithograph and in colors by and after Alken. Published by McLean, London, 1833. Unusually fine early impression, in perfect condition. Wide margins. Framed.

104 **NOTIONS**

"I have a Notion, my dear fellows, that I am committing some sort of trespass here—you will excuse me, I just want to ask if you know which way the hounds are gone."

Lithograph and in colors by and after Alken. Published by McLean, London, 1833. Very fine original impression, in perfect condition. Wide margins. Framed.

AFTER W. S. VANDERBILT ALLEN

105 **COACHING**

Five heliotype coaching prints after the paintings by W. S. Vanderbilt Allen. Published 1893. Folios. (5)

AMERICAN LITHOGRAPH

106 **DEACON JONES' ONE HOSS SHAY—NO. 1**

Lithograph and in colors. Early American lithographer. Published in Boston. First state of the plate, before the artist's or the lithographer's name appeared. Very fine original impression, with wide margins. Large folio.

AFTER JOHN BACHMANN

107 **PANORAMA OF NEW YORK AND VICINITY**

Chromolithograph. John Bachmann, del., J. Bien, print. Dated 1866. Large folio.

FRANCESCO BARTOLOZZI
WORKED IN ENGLAND, 1728-1813

108 **MRS. BILLINGTON AS ST. CECILIA**

50- Engraved by B. Pastorini and directed by Bartolozzi, after the original painting by Sir Joshua Reynolds and printed in colors. Of the very finest quality. In good condition, with margin. Large folio. Framed, with black and gold glass mat.

VERY RARE IN COLORS.

C. BENTLY

109 **THE FALLS OF NIAGARA**

10- Colored aquatint by C. Bently from a drawing by Lieut. Col. Cockburn. Repaired and mounted. Folio.

WILLIAM BLAKE

CELEBRATED ENGLISH PAINTER AND ENGRAVER, 1787-1827

110 **MRS. Q. [WIFE OF COL. QUENTIN OF THE 10TH HUSSARS]**

50- Stipple engraving by William Blake, printed in colors. Drawn by Huet Villiers. London, Published 1st June, 1820, by J. Barron, Weston Place, St. Pancras. Superb impression with full inscription and large margin. Framed.

EXTREMELY RARE. The subject, a noted beauty of her time, incurred the great displeasure of George IV by resisting his advances.

NATHANIEL CURRIER

FOUNDER OF CURRIER AND IVES

111 **WILD DUCK SHOOTING**

160- "A Good Day's Sport".

Painted by A. F. Tait. Lith. of N. Currier. Dated 1854. Large folio, fair margin.

CURRIER AND IVES
FAMOUS AMERICAN LITHOGRAPHERS

112 DRAW POKER—LAYING FOR 'EM SHARP; DRAW POKER—GETTING 'EM LIVELY

712
A Pair. Lithographs and in color by Currier & Ives. Published 1886. Small folio. Original impressions.

113 LONG ISLAND SOUND

60-
Lithograph and in colors by Currier & Ives. Scene near Glen Cove. Published 1869. Medium folio. Large margins. Fine condition.

VERY SCARCE.

114 AMERICAN FIELD SPORTS

"Flushing".

105-
Painted by A. F. Tait, on stone by Ch. Parsons. Lith. by Currier and Ives. Dated 1857. Large folio, small margin without the title.

115 AMERICAN FIELD SPORTS

"On a Point".

130-
Painted by A. F. Tait, on stone by Ch. Parsons. Lith. by Currier and Ives. Dated 1857. Good margin, slightly foxed. Large folio.

116 A CHANCE FOR BOTH BARRELS

100-
Painted by A. F. Tait. Lithograph by Currier and Ives. Dated 1857. Wide margin. Large folio.

117 AMERICAN WINTER SPORTS

510-
Trout Fishing "on Chateaugay" (Franklin County, N. Y.).

Painted by A. F. Tait, C. Parsons del. Lith. by N. Currier. Dated 1856. Large folio, wide margin.

VERY RARE.

118 CAMPING IN THE WOODS

60-
"A Good Time Coming".

Painted by A. F. Tait. Lith. by Currier and Ives. Dated 1863. Large folio, fair margin.

119 **CAMPING IN THE WOODS**

"Laying Off".

80- Painted by A. F. Tait. Lith. by Currier and Ives. Dated 1863. Large folio, fair margin.

120 **LIFE IN THE WOODS**

"Starting Out".

80- Lithograph by Currier and Ives, after the painting by L. Maurer. Dated 1860. Large folio, fair margin.

121 **LIFE IN THE WOODS**

"Returning to Camp".

65- Lithograph by Currier and Ives, after the painting by L. Maurer. Dated 1860. Large folio, fair margin.

122 **HUSKING**

35- Painted by Eastman Johnson, on stone by C. Severin. Lith. Currier and Ives. Dated 1861. Fair margin, repair at right side. Large folio.

123 **LIFE IN THE COUNTRY**

"Out for a Day's Shooting".

42 1/2- Lithograph by Currier and Ives after the painting by L. Maurer. Dated 1859. Large folio, good margin.

124 **PIGEON SHOOTING**

"Playing the Decoy".

110- Painted by A. F. Tait. Lith. Currier and Ives. Dated 1862. Large folio, wide margin, slightly browned by age.

125 **YACHT "SAPPHO" OF N. Y., 310 TONS; YACHT
"METEOR" OF N. Y., 293 TONS**

18- Currier and Ives lithographs. Undated. Small folios. (2)

P. S. DUVAL & CO.

126 **[TROTting MATCH, 1856]**

7- Scene at the U. S. Agricultural Society's Fair, Phila. Lithograph. J. Queen, del., P. S. Duval & Co., lith. Small folio.

DANIEL G. ELLIOT

AMERICAN ARTIST AND ORNITHOLOGIST

**127 COMMON PTARMIGAN; FRANKLIN'S GROUSE;
SPITZBERGEN PTARMIGAN**

5- Colored lithographs. Drawn from nature by D. G. Elliot.
Bowen & Co. lith. Accompanied by two charts of egg speci-
mens. Folios. (5)

**128 BLACK GROUSE; WILLOW GROUSE; DUSKY GROUSE;
RICHARDSON'S GROUSE**

10- Colored lithographs. Drawn from nature by D. G. Elliot.
Bowen & Co. lith. Folios. (4)

**129 BLACK PTARMIGAN; HARTLAUB'S SPRUCE GROUSE;
COCK OF THE PLAINS**

5- Colored lithographs. Drawn from nature by D. G. Elliot
and J. Wolf. Folios (3)

**130 RUFFED GROUSE; WILLOW GROUSE; HAZEL GROUSE;
THE PINNATED GROUSE**

5- Colored lithographs. Drawn from nature by D. G. Elliot.
Bowen & Co. lith. Folios. (4)

**131 WHITE TAIL PTARMIGAN; SHARP TAILED GROUSE;
SPRUCE GROUSE; KUNALEE GROUSE**

10- Colored lithographs. Drawn from nature by D. G. Elliot.
Bowen & Co. lith. Folios. (4)

THEODORE H. A. FIELDING

ENGLISH ENGRAVER, 1781-1851

132 THE LEICESTERSHIRE HUNT

65- A set of four colored aquatints. Engraved by T. Fielding,
after the original paintings by Henry Alken. Published Jan.
7th, 1826, by J. Watson, London. A brilliant set, in un-
usually good condition and with wide margins. Medium
folios. Framed. (4)

A RARE SET.

JOHN HILL
AMERICAN ENGRAVER, 1770-1850

133 LITTLE FALLS AT LUZERNE

Colored aquatint. Painted by W. G. Wall. Engraved by I. Hill. Folio, full margin.

35- Plate No. 1 of "The Hudson River Portfolio".

134 THE JUNCTION OF THE SACANDAGA AND HUDSON RIVERS

35- Colored aquatint. Painted by W. G. Wall, Finished by I. Hill. Folio, full margin.

Plate No. 2 of "The Hudson River Portfolio".

135 VIEW NEAR JESSUP'S LANDING

35- Colored aquatint. Painted by W. G. Wall. Finished by I. Hill. Folio, full margin.

Plate No. 3 of "The Hudson River Portfolio".

136 RAPIDS ABOVE HADLEY'S FALLS

35- Colored aquatint. Painted by W. G. Wall. Engraved by I. Hill. Folio, full margin.

Plate No. 4 of "The Hudson River Portfolio".

137 HADLEY'S FALLS

35- Colored aquatint. Painted by W. G. Wall. Engraved by I. R. Smith. Finished by J. Hill. Cut down and mounted. Folio.

Plate No. 5 of "Hudson River Portfolio".

138 GLENN'S FALLS

35- Colored aquatint. Painted by W. G. Wall. Engraved by I. Hill. Folio, full margin.

Plate No. 6 of "The Hudson River Portfolio".

139 **VIEW NEAR SANDY HILL**

Colored aquatint. Painted by W. G. Wall. Engraved by I. Hill. Folio, full margin.

35- Plate No. 7 of "The Hudson River Portfolio".

140 **VIEW FROM FISHKILL LOOKING TO WEST POINT**

85- Colored aquatint. Painted by W. G. Wall, Engraved by I. Hill. Cut down and mounted. Folio.

Plate No. 17 of "The Hudson River Portfolio".

KELLOGG AND COMPANY

EARLY AMERICAN LITHOGRAPHERS

141 **RESIDENCE OF WASHINGTON, MOUNT VERNON**

J- Lithograph and in colors by D. W. Kellogg & Co., Hartford, Conn. It is one of the earliest and finest of the Kellogg prints and the most desirable of the views of Mount Vernon. Small folio. With margins, and in fine condition.

L. I. MACQUELIER

FRENCH, 18TH CENTURY

142 **MIRABEAU ARRIVE AUX CHAMPS ELISEES**

J- Engraved by L. I. Macquelier. After the painting by Moreau le Jne. Portraits of Mirabeau, Benjamin Franklin, Voltaire and others. Fine condition and with small margin. Small folio.

RARE. Shows Franklin crowning Mirabeau with an oak wreath.

MISCELLANEOUS

5- 143 **AMERICANA**

Washington Passing the Delaware, engraved by Lang after Sully; Washington's Farewell Address, engraved by Buttre; Union, engraved by Sadd after Matteson. Large folio and folio. (3)

C. B. NEWHOUSE

ENGLISH ENGRAVER, FLOURISHED 1835-45

144 **ACCIDENTS WILL HAPPEN TO THE BEST-APPOINTED COACHES**

Colored aquatint by C. B. Newhouse. Published by Thos. McLean, London 1834. Original impression.

VERY RARE.

8-

F. SALA

AMERICAN LITHOGRAPHER

145 **AMERICAN HUNTING SCENES—SNIPE SHOOTING**

Lithograph and in colors by F. Sala. Fine impression. Folio. Framed.

30-

146 **AMERICAN HUNTING SCENES—WOODCOCK SHOOTING**

Lithograph and in colors by F. Sala. Fine impression. Folio. Framed.

30-

JOHN SCOTT

ENGLISH ENGRAVER, 1774-1827

147 **THE POINTER**

Engraved by Scott. Finished by Webb. After the painting by Wm. Ward.

RARE.

7-

AFTER JOHN TRUMBULL

148 **THE DEATH OF GENERAL MONTGOMERY; THE BATTLE OF BUNKER'S HILL**

Line engravings. The first by W. Ketterlinus, the second by James Mitton; both after the paintings by John Trumbull. Printed by And. Maverick. Published Jan. 1st, 1808. Folios. (2)

200



[NUMBER 149]

WILLIAM WARD

ENGLISH MEZZOTINT ENGRAVER, 1766-1826

149 THE CITIZEN'S RETREAT [PRINTED IN COLORS]

Mezzotint engraving after the painting by James Ward. Frankau No. 63. Third state. With margin showing full inscription at the bottom and the plate-mark at top and sides.

600 - VERY RARE. A magnificent impression, in brilliant original color. This and the following form a pair of the most delightful of the English eighteenth century country scenes.

[SEE ILLUSTRATION]



SELLING RABBITS

[NUMBER 150]

150 SELLING RABBITS [PRINTED IN COLORS]

Mezzotint engraving after the painting by James Ward. Frankau No. 254. Third state. With margin showing full inscription at bottom and the plate-mark at the top and sides. In a satinwood inlaid frame.

VERY RARE. Impression equally as fine as the preceding.

[SEE ILLUSTRATION]

AFTER FRANCIS WHEATLEY

151 **CRIES OF LONDON: "ORANGES, SWEET CHINA
ORANGES!"**

25- Stipple engraving by Schiavonetti, after the painting by Wheatley. Published in London, 1794. Original impression, in brown, with margins.

Fine and SCARCE.

152 **CRIES OF LONDON: "OLD CHAIRS TO MEND!"**

35- Stipple engraving by Vendramini, after the painting by Wheatley. Published in London, 1795. Original impression with margins.

Fine and SCARCE.

153 **CRIES OF LONDON: "TURNIPS AND CARROTS HO!"**

10- Stipple engraving by Gaugain. After the painting by Wheatley. Published in London, 1797. Original impression, in brown, with margins.

Very fine and SCARCE.

Total \$ 70. 25 13

